



Cinesamples is proud to present **Abbey Road Classic Upright Pianos**, our latest library for Kontakt (Player). Recorded at the world famous **Abbey Road Studio Two** in London, and mixed by our very own **Tim Starnes**, the **Classic Upright Pianos** library brings two of the music industry's most iconic upright pianos — and the legendary studio where they reside — right to your fingertips.

THE PIANOS

Both the **Challen** and the **Mrs. Mills** upright pianos still see regular use at **Abbey Road Studios** today. They are used not only for rock and pop sessions, but have also been featured on many film scores. When given the chance to play these pianos, musicians instantly fall in love with their unique charms.

Challen Studio Piano

The Challen (model number 861834) was built in the 1930s by Piano Works, London. It has a very mellow sound compared to the Mrs. Mills, resembling a typical household upright piano.



Challen Tack ("Jangle Box")

The Challen also has a tack option, which can be engaged by pressing a pedal to lower brass-tipped strips of felt that drop down between the hammers and the strings. Because of the distinct sound made by the brass tips, Abbey Road engineers often referred to this piano as the jangle box.

Unlike the Mrs. Mills, the Challen is always kept properly (traditionally) tuned and provides a warm, midrange tone, as an alternative to the Mrs. Mills or a full concert grand. This piano was used extensively on the Beatles '*Magical Mystery Tour*' and '*The Beatles*' (*White Album*).

The “Mrs. Mills” piano (1905 Steinway Vertegrand)

Despite its modest looks, the inimitable sound of Abbey Road’s upright 1905 Steinway piano has been heard around the world.



Purchased by EMI in 1953 for £404, the ‘vertegrand’ was modified in the late 1950s at the order of Abbey Road pop engineer **Stuart Eltham**. Eltham requested the piano be kept slightly out of tune and had the felt on its hammers hardened with lacquer to create a distinctive, bright and percussive sound.

Still in use at Abbey Road today, the Steinway has played an integral part in countless recordings. It became known as the “Mrs Mills” piano in homage to Gladys Mills, a regular user who created more than 40 albums of jaunty piano music for EMI in the 1960s and ‘70s. But the Mrs Mills piano was most famously played by The Beatles, featuring prominently in many of their recordings including *Penny Lane* and *With A Little Help From My Friends*.

ABBEY ROAD STUDIOS

Abbey Road Studios is an iconic symbol in the international music industry. The studios have been at the heart of British music for almost 80 years and been the home of countless landmark recordings and innovative techniques, equipment and technology.

Today, Abbey Road Studios is one of the most technically advanced recording, mixing and post-production facilities in the world. For many years the studios benefited from EMI's research and development division, which custom-built mixing consoles, outboard gear and microphones to meet the needs of studio engineers and artists. Most of this equipment was only available to EMI studios and was never sold commercially. This equipment, combined with the expertise of our engineers and the unique acoustic properties of the studios, enabled what has come to be known as the "Abbey Road Sound". This sound can be heard on some of the most popular recordings of all time.

STUDIO 2

Probably the most famous studio in the world, **Studio Two** is certainly Abbey Road's most recognizable room and has changed little since its 1960s heyday. Originally constructed for the exclusive use of EMI's Columbia label, Studio Two grew to be regarded as Abbey Road's home of pop and is synonymous with The Beatles. Studio Two has also played host to countless landmark recordings by an array of artists including Kate Bush and Pink Floyd along with TV shows such as Live From Abbey Road.



Capable of comfortably accommodating up to 55 musicians, Studio Two can be altered to produce the perfect acoustics whatever the nature of the recording. Between the original parquet floor and high ceiling, Studio Two's walls are draped with long acoustic quilts stuffed with wadding to dampen the acoustics while tall isolation baffles can be swung out from the wall to screen off instruments or change the sound of the room. The studio's distinctive stairway to the control room is not, in fact, an original feature, having been added in 1957 when the control room was raised a level from the building's lower ground floor.

Recording artists and producers have been known to reflect on the room's unique atmosphere. While Abbey Road embraces Studio Two's past by offering vintage apparatus to its inhabitants, they also have access to cutting-edge equipment. All analogue and digital recording formats are fully supported and the control room currently boasts a 60-channel AMS Neve 88RS console. Artists who have recorded in Studio Two include:

The Beatles, Pink Floyd, Fiona Apple, Kate Bush, Nick Cave and the Bad Seeds, Cliff Richard and The Shadows, David Gilmour, Dido, Green Day, Groove Armada, Idlewild, Muse, Oasis, Underworld, U2, Radiohead, Kanye West, and a wealth of film scores.

RECORDING AT ABBEY ROAD

The sound of these classic pianos was captured by a team of highly experienced Abbey Road recording engineers, each contributing decades of knowledge in recording pianos for a variety of applications.



TIM STARNES

Once the recording process was complete, it fell to Cinesamples' own **Tim Starnes** to provide the final mixes found in **Abbey Road Classic Upright Pianos**.

Tim is one of the most seasoned and sought-after music editors and recording engineers within the film scoring business. He has worked with most of the current and former A-list composers of Hollywood.



His credits include such productions as *The Lord of the Rings II & III* (2002, 2003), *The Aviator* (2004), *King Kong* (2005), *The Departed* (2006), *Remember Me* (2010), *Twilight: Eclipse* (2010), *Hugo* (2011), and *Extremely Loud and Incredibly Close* (2011).

THE MIXES

Abbey Road Classic Upright Pianos features **three mixes**, which can co-exist in any ratio at any time without phasing problems.

Vintage mix

Utilizes the same microphones and techniques often used on the **Challen** and the **Mrs. Mills** pianos at Abbey Road Studios in the 1960s: the **AKG D19c** (dynamic mic) - via **REDD.47** valve pre-amp, the **Neumann U67** (valve condenser mic) and the **AKG C12** (valve condenser mic).

Modern mix

Utilizes a pair of **Coles 4038** (ribbon mic) over the hammers and a pair of **Neumann U87s** (condenser mic) placed in front of the sound board to create a full, warm sound.

Room mix

Utilizes a Decca Tree (three **Neumann TLM50s**) in addition to a pair of ambient mics (**DPA 4006**) to capture the sound of the famous **Studio Two** at Abbey Road.

THE PATCHES

- 01 Challen
- 02 Challen Tack
- 03 Mrs Mills



TECHNICAL SPECIFICATIONS

- **Kontakt Player 5.3.1** or higher
- **Kontakt Player 5.3.1** supports: Stand-alone, VST®, Audio Units, RTAS® (PT 9 + 10), AAX® (Pro Tools 11 and higher), ASIO, Core Audio®, WASAPI
- 32-bit and 64-bit support for stand-alone and plug-in versions on both Mac & PC
- **Abbey Road Classic Upright Pianos** is compatible with all major DAWs and with other music notation software
- **PC:** Windows 7®/8® (32-bit/64-bit), Intel Core 2 Duo or AMD Athlon 64 X2, 500 MB RAM
- **Mac:** OS X 10.7 (Lion)/10.8 (Mountain Lion)/10.9 (Mavericks) Intel Core 2 Duo, 2GB RAM
- 17 GB of free hard drive space required
- 7200rpm drive recommended (SSD not required)

THE INTERFACE



All patches share the same **Graphic User Interface (GUI)** sections and parameters, listed here and detailed below:

- The **Mixer** Section
- The **Header** Section
- The **Sample Adjustment** Section
- The **FX** Section

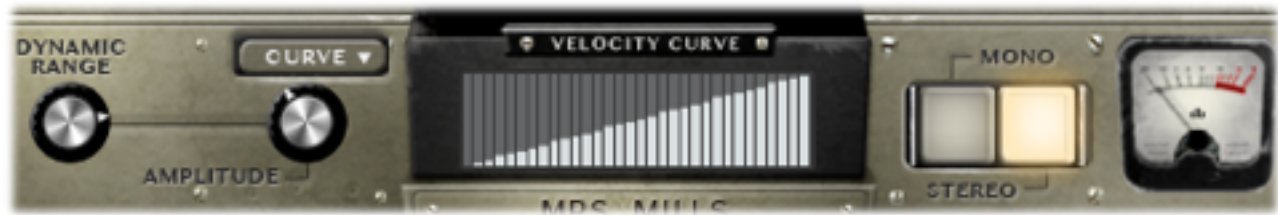
The Mixer Section



There are three different **Microphone Mixes** available to the user: **Vintage**, **Modern**, and **Room**. These three mixes can be combined in any manner by the user without any phasing issues. By default, all three mixes are enabled and set to unity gain. More detailed information on the three mixes can be found in “**The Mixes**” section of the manual.

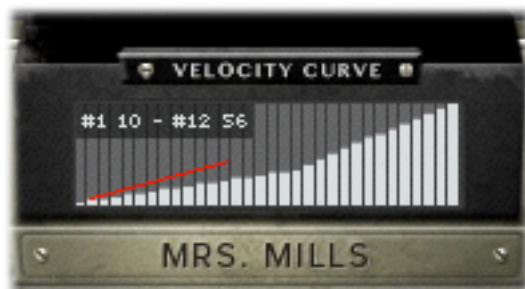
The onboard **Reverb** is controlled from the central mixer section of the GUI and is set by default to ‘Off’. The reverb return level is controlled by the red fader next to the three microphone mixers, when the switch below is set to ‘On’. Each microphone mix has an independent reverb send level knob located above the corresponding fader, which dials in the exact amount of signal desired from each mix. The impulse response setting can also be selected from the drop-down menu located directly above the reverb level fader.

The Header Section



The **Velocity Curve** portion at the top-center of the GUI can be used to fine tune how the piano responds to your personal playing style. Several presets have been included for your convenience and can be found under the **Curve** drop-down menu to the left of the curve itself. By default, the curve is set so that volume is directly proportional to velocity.

Additional Tip: When drawing in your own velocity curve, you can create a straight line by holding down the 'control' key on your keyboard and clicking (or alternatively, right click and drag):



The **Dynamic Range** knob control can further set the range of volume achieved while playing. If this setting is turned all the way down, all velocity layers will have a similar overall volume, and if set all the way up, then the softer velocities will be very quiet, and the higher velocities much louder.

The **Amplitude** knob allows the user to bring the entire curve up or down while retaining the currently set curve's proportions.

Mono or **Stereo** output can be selected with the two buttons located to the right of the velocity curve. By default all pianos are set to output in stereo.

The Sample Adjustment Section



The three knobs on the left side of the GUI provide further flexibility in all piano patches.

The **Sample Start** knob fine tunes the amount of the initial attack sound in the sample while performing.

The **Release Knob** can be adjusted to provide a shorter or longer cutoff when your finger releases the key (or when releasing the sustain pedal).

The amount of **Pedal Noise** can also be tweaked in this section if desired.

The FX Section



The FX section on the right side of the GUI presents more options for the user to sculpt the sound of the instrument.

The included FX: **EQ**, **Stereo Width**, **Saturator**, and **Filter** all can be set individually per mix by selecting the corresponding buttons above the drop-down menu. There is an additional button to the right of the effect drop-down menu to activate the corresponding effect.

TIPS AND TRICKS

Adjusting the Sample Start

The Sample Start knob is very useful for dialing in the amount of attack that is heard while performing. Since these legendary pianos were sampled so meticulously, the hammer mechanisms which are striking the strings contribute to the incredibly unique and iconic sound. By default, this value is set very slightly into the natural attack of the sample, by lowering the knob to '0' you will hear even more of the initial hammer mechanism noise.



Adjusting the Velocity Curve



The **Velocity Curve** settings will have the most direct impact on how the Abbey Road Pianos instruments respond to your personal playing style. Differences in keyboards can also be compensated for using these controls. For instance, if you prefer playing with a softer touch, or your MIDI keyboard tends to transmit lower velocities, you can adjust the curve accordingly in order to take full advantage of the numerous velocity layers included in the instruments — not just the quieter ones. You can also set the preset curve from the drop-down menu to use as a good starting point. For example, start with the "harder" setting to hear the louder notes with a softer touch. Likewise if your keyboard tends to transmit higher velocity values easily, then you may want to set the curve to the "softer" setting in order to hear the quieter notes more prominently. We encourage some experimentation with the velocity curve in order to achieve the most desirable playability.

Changing the listener perspective:

In the **back-end** of Kontakt, one can easily swap the listener perspective in the **Abbey Road Classic Pianos**. By default, the pianos were recorded from the 'player' perspective, meaning that generally speaking, the lower notes of the keyboard will be heard more towards the left side of the stereo spectrum, and the higher notes more towards the right.



To change this, one will need to click on the **wrench icon** (1) towards the top left side of the GUI in order to edit the instrument.

Once in "edit" mode, make sure that you have the "Group Editor" tab (2) selected. Click on the "Edit All Groups" option (3) so everything is selected. Lastly, under the "Amplifier" section, click on the "L/R Swap" button (4). This will swap the perspective to that of an "audience perspective", making the lower notes of the keyboard heard more towards the right, and the higher notes of the keyboard heard more towards the left.

Usage of FX section



It's important to note that the four onboard FX included in the Abbey Road Pianos (**EQ**, **Stereo Width**, **Saturation**, and **Filter**) are applied to the three mixes only by selecting the corresponding buttons at the top of the FX section of the GUI. However, if you wish to affect two or more mixes at once, hold the 'Shift' key while clicking the mix buttons to activate and deactivate the various mixes.

CREDITS

Produced by: Michael Barry and Michael Patti

Project Director: Tim Starnes

Scripted by: Patrick O'Neil

Mixing Engineer: Tim Starnes

Editors/Quality Assurance: Dong Ryun Lee, Casey Merhige, Carl Fredrick, Jonathan Kranz, Tim Starnes

SPECIAL THANKS TO ABBEY ROAD STUDIOS

Producer for Abbey Road Studios: Mirek Stiles

Recording Engineer: Mirek Stiles

Assistant Engineer: Paul Pritchard

Pianist: Clive Dunstall

Piano Tuning and Technical Services: Steinway and Sons, UK

Thanks to: Chris Bolster, Sam Okell, Simon Rhodes, Andrew Dudman, Jon Eades and Colette Barber



ENJOY ABBEY ROAD PIANOS!

For installation assistance, general questions about our products, updates, upgrades, order related questions, product activation or tech troubleshooting, please contact our customer support team via support@cinesamples.com.

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